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ABSTRACT

Intended to complement the New York City communication arts curriculum, this packet introduces young students, guided by the classroom teacher, to a dress rehearsal performance of the Dance Theatre of Harlem ballet company. The packet is one of a series in the "Early Stages" program, a joint effort of the Mayor's Office of Film, Theater and Broadcasting and the Communication Arts Unit, the goal of which is to expose students to a variety of theater experiences so that they will become as familiar with live theater, dance, opera and concerts as they are with movies and television. The first section of the packet includes informational material for teacher and students about the performance location (Lincoln Center), about the Dance Theatre of Harlem, and instructions in audience etiquette. The second section explores dance and the ballet in detail, with classroom activities designed to heighten students' interest in the performance by adding to their knowledge of every facet of the production. The packet concludes with curriculum activities for young theatergoers, including guidelines for classroom dance critics. Appendixes contain a short history of the ballet, a glossary of theater terms, resources for teachers and students, and information about Dance Theatre of Harlem and its children's ballet school. (MKA)

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Theater Activity Packet

to be used

in conjunction with

Dance Theatre of Harlem

EARLY STAGES

PREVIEW PERFORMANCES for New York City schoolchildren presented by THE MAYOR'S OFFICE OF FILM, THEATRE AND BROADCASTING, in cooperation with the Board of Education.

CS505 116

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Foreword

The Division of Curriculum and Instruction is pleased to participate in an innovative educational program, EARLY STAGES. In this project, selected teachers and students in grades four through nine from Community School Districts will attend special events in the performing arts. Through the EARLY STAGES program, our students have attended performances of The Tap Dance Kid, The Wiz, The Three Musketeers, Big River: The Adventures of Huckleberry Finn, and Coppelia, performed by The American Ballet Theatre. The current production includes three ballets, performed by Dance Theatre of Harlem.

The accompanying Theater Activity Packet for this event has been developed to assist teachers in preparing students for this special experience and extending their learning in the classroom.

We see this program as a rare opportunity for students to listen and observe with greater critical interest and share their observations through the activities provided in all areas of communication arts.

We wish to express our appreciation to the Mayor's Office of Film, Theater, and Broadcasting for enabling our young students in the program to share increasingly in the cultural riches of New York City.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and Instruction

Acknowledgments

The Theater Activity Packet was designed as a curriculum support in the area of communication arts for teachers and students, to be used in conjunction with the special performance by Dance Theatre of Harlem. These materials were prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the office of Curriculum Development and Support, Morris Freedman, Director.

Steven Tribus, Director of the Communication Arts Unit, organized and supervised the project. Olive Francks was responsible for the design of the Theater Activity Packet series. Tanya Kaufman revised the packet and wrote additional materials to accompany the current performance by Dance Theatre of Harlem.

Contributions and suggestions were made by Gertrude Karabas and Florence Schoenfeld of the Communication Arts Unit. Our special thanks to Patricia Scott and Arthur Mills of the Mayor's Office of Film, Theater, and Broadcasting; and to Melinda L. Little of Dance Theatre of Harlem, for supplying materials and ideas for many of the curriculum activities included in this packet.

The Curriculum Editorial Unit, under the direction of Alaire Mitchell, Assistant Director of Curriculum Research (Acting), prepared this book for publication. Editing and production were done by Regina Paleski. Cover concept by Maureen Maguire, execution by Tom Wright. Sandy Brown and Barry White were responsible for the printing.

Table of Contents

PART I: PREPARING FOR THE PERFORMANCE 1

To the Teacher 3
What is EARLY STAGES?..... 4
The Lincoln Center Complex 5
Facts About Dance Theatre of Harlem 13
Getting Ready to Attend a Live Performance 15

PART II: LEARNING ABOUT BALLET 17

Dance Is 19
An Introductory Lesson: The Ballet Idea Map 20
Questions and Answers for Balletomanes 22
Ballet Language: How to "Talk" in Ballet 26
How A Ballet is Created 29
Ballet Synopses 30
Classroom Critics' Checklist 32
How to Give and Take Stage Directions 36

Part III: AFTER THE PERFORMANCE:
CURRICULUM ACTIVITIES FOR YOUNG THEATERGOERS 37

Ballet Idea Map 39
Critics' Circle 39
Guidelines for Classroom Dance Critics 43
Backstage At The Ballet 45
Dance In the Media 46

APPENDICES..... 47

APPENDIX A: A SHORT HISTORY OF THE BALLET 49
APPENDIX B: A GLOSSARY OF THEATER TERMS 52
APPENDIX C: RESOURCES FOR TEACHERS AND STUDENTS 54
APPENDIX D: INFORMATION ABOUT DANCE THEATRE OF HARLEM
AND ITS BALLET SCHOOL FOR CHILDREN 56

Part I
Preparing for the Performance

To the Teacher

Your class is about to participate in an exciting and rewarding experience--a ballet performance!

We know that students can gain more from the performance when they have been adequately prepared beforehand. With your guidance, students can review background materials on the dance, learn specialized vocabulary, and become familiar with the story line, in order to fully understand and appreciate the upcoming performance. These activities can also help students improve their skills in related curriculum areas (vocabulary development, reading, study skills, oral and written communication) as they learn to value and appreciate the dance.

The activities presented in this packet complement the communication arts curriculum. The teacher is encouraged to adapt the ideas (simplifying or extending) to the group's special needs, maturity, interests and abilities. At all times, student involvement in ballet should be a primary goal.

The performance by Dance Theatre of Harlem that your students will attend is a full dress rehearsal. It is important that students are aware of the following information:

- the performance may be stopped at various points
- the audience must remain silent during the pauses so that performers can hear their directions

What Is EARLY STAGES?

The EARLY STAGES program is a joint effort of the Mayor's Office of Film, Theater and Broadcasting, and the Communication Arts Unit. EARLY STAGES took its name from the youngsters who may be seeing their first major live performance and also because the matinees are usually scheduled during the preview period. The goal of the program is to expose students to a variety of theater experiences so that they will become as familiar with live theater, dance, opera and concerts as they are with television and movies.

Mayor Edward Koch inaugurated the program at a special matinee for 1100 students in 1983, of The Tap Dance Kid prior to its Broadway opening. Since that time, students have attended performances of The Wiz, Dance Theatre of Harlem, The Metropolitan Opera's Barber of Seville, and The Three Musketeers.

The Mayor's Office of Film, Theater and Broadcasting raises private funds to cover the minimum expenses for these special performances, and also secures books related to the event for distribution to students. The Communication Arts Unit develops a Theater Activity Packet, including pre/post performance activities which teachers can utilize to integrate the theater experience with the communication arts curriculum.

The Office of Pupil Transportation has arranged bus transportation for each performance. Although the coordination of these bus arangements is a major effort, the Office of Pupil Transportation has always been able to accommodate EARLY STAGES events.

These introductory sections have been designed to assist the teacher in planning pre-performance activities. A review of appropriate theater behavior as well as an introduction to the Metropolitan Opera House at Lincoln Center and Dance Theatre of Harlem help to prepare students for the upcoming ballet performance.

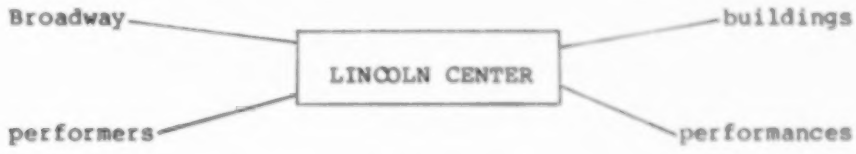
The Lincoln Center Complex

About Lincoln Center

For many students, this may be their first trip to Lincoln Center. As they explore what Lincoln Center has to offer, both before and after the performance, students will come to understand why this landmark is a "world in itself."

Activities

. Elicit from students any information that they already know about Lincoln Center. Responses may be recorded in list form or on a chart, as a whole class brainstorming activity.



. Encourage students to develop a series of questions that they may have about Lincoln Center and the upcoming trip, such as:

- Why is Lincoln Center well known?
  (It is a major cultural arts center for opera, dance and music.)

- Where is Lincoln Center located?
  (Lincoln Center is located on Broadway, from 62nd to 66th streets, on Manhattan's upper West side.)

- What are the names of the three major theaters housed at Lincoln Center?
  (The Metropolitan Opera House, The New York State Theater, Avery Fisher Hall [formerly known as Philharmonic Hall])

- What types of performances are presented at Lincoln Center?
  (operas, ballets, concerts)

. Distribute Worksheet 1, "Map of Lincoln Center," to familiarize students with the complex.

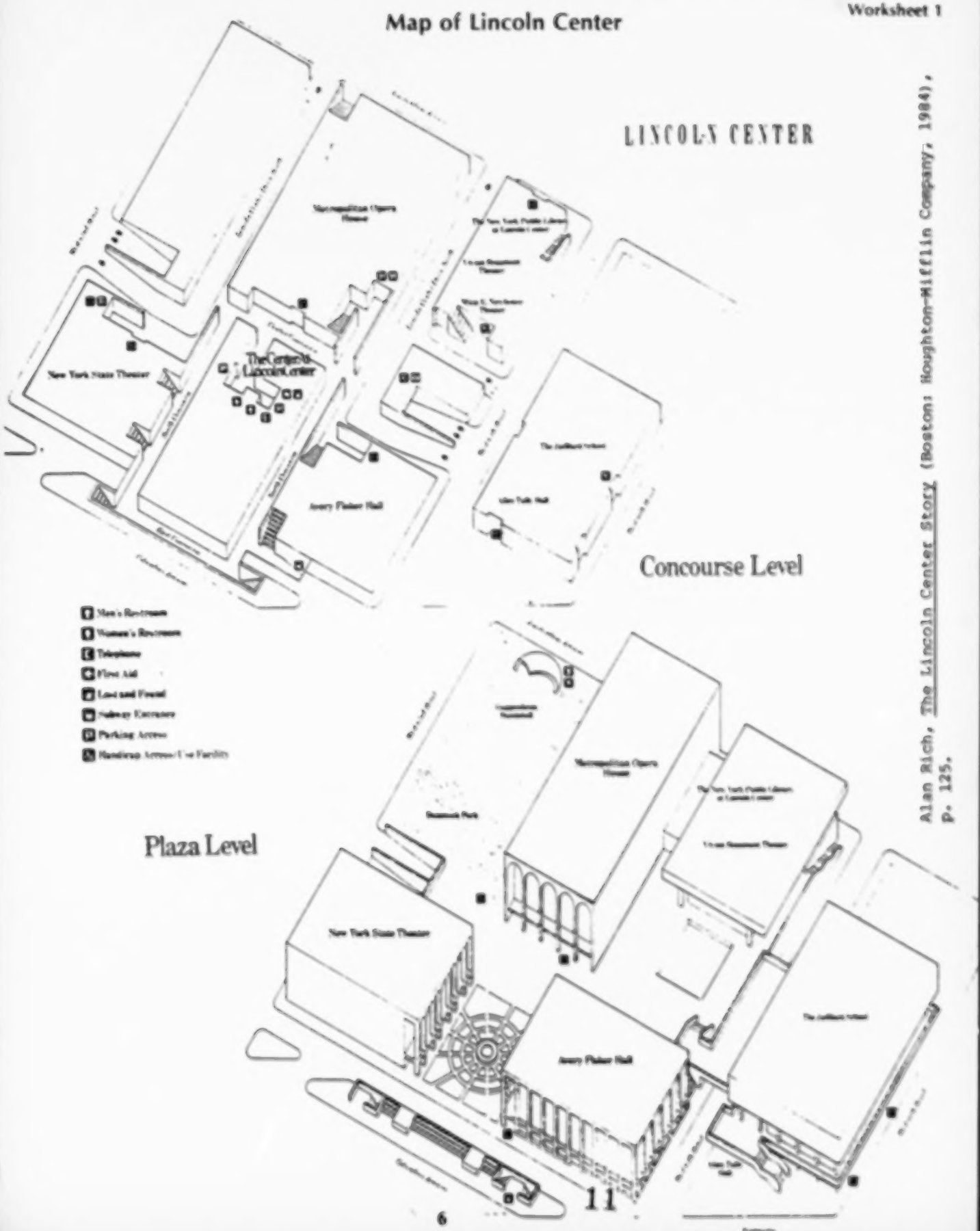
. Point out the main plaza between the New York State Theater and Avery Fisher Hall (facing Columbus Avenue).

- This is where the famous Lincoln Center fountain is located - one of Manhattan's most famous waterworks and a popular Manhattan meeting place.

- Students may remember that this is where the opening scene of Fame was filmed!

. Students may want to conduct independent research projects about Lincoln Center (its history, buildings, performers) following the performance.

Map of Lincoln Center



Alan Rich, The Lincoln Center Story (Boston: Houghton-Mifflin Company, 1984), p. 125.

About the Metropolitan Opera House and Dance Theatre of Harlem

Before the performance, the teacher can highlight points of interest about the Metropolitan Opera House and Dance Theatre of Harlem so that students will be prepared to appreciate this magnificent building and world-renowned dance company.

. The Opera House or "Met," as it is often called, is one of our nation's greatest cultural assets and an attraction for visitors from around the world. It is the largest building at the Center, with approximately 3,800 seats.

. The opera season runs from September through April, when more than 800,000 people attend performances of twenty-five different operas sung in five languages. When the opera is not performing, the Met presents such international companies as the American Ballet Theatre, the Royal Ballet, Grand Kabuki of Japan and the Finnish National Opera.

. There is an enormous backstage area at the Met. Four revolving stages behind the main stage are used to move sets into place during opera performances. Below stage level, dressing rooms, practice quarters and storage space are all in use. On the floors abouve the stage level, are numerous construction and maintenance shops for carpentry, costume, lighting design, prop, and scenery construction.

STUDENTS SHOULD BE PREPARED TO NOTICE THE OVERWHELMING BEAUTY OF THIS BUILDING. AS THEY ENTER THE MET, STUDENTS SHOULD BE ADVISED TO LOOK FOR:

. the large, colorful Marc Chagall murals painted for the Met in 1965

. the plush red carpeting thoughout the theater

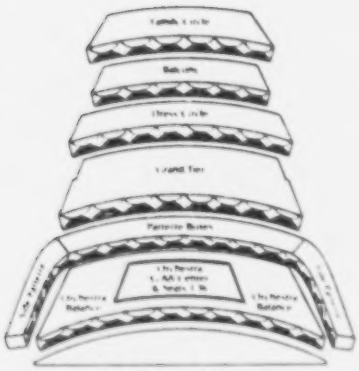
. the star-like chandeliers which rise majestically as the performance is about to begin

. the enormous size of the Met with its many levels, elegant staircases and promenades

. the elegant boxes around the theater which seat members of the audience

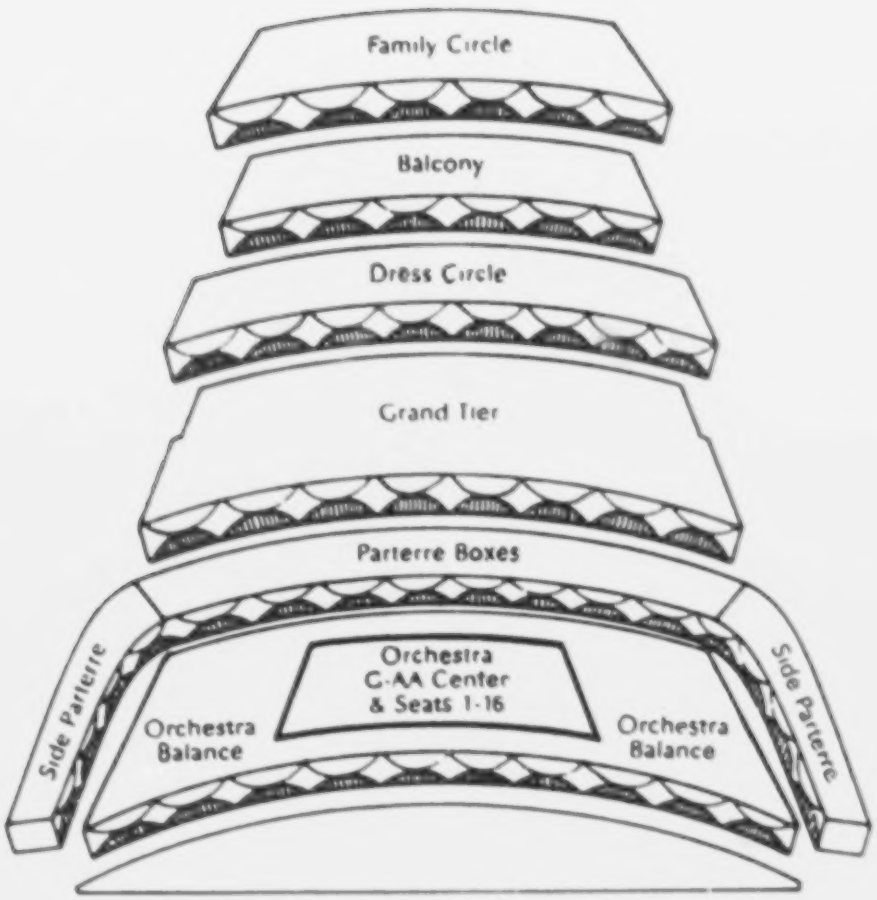
. The Opera House is divided into six main sections:

ORCHESTRA (1st level)	1618 seats
PARTERRE BOXES (2nd level)	200 seats
GRAND TIER (3rd level)	442
DRESS CIRCLE (4th level)	454
BALCONY (5th level)	442
FAMILY CIRCLE (6th level)	633



This diagram is enlarged on Worksheet 2, "Seating Chart: Metropolitan Opera House." The teacher may distribute Worksheet 2 to students during discussion about sections of the opera house.

Seating Chart: Metropolitan Opera House



Metropolitan Opera: Orchestra Seating Chart

Worksheet 3, "Orchestra Seating Chart," follows on the next page. Notice how this section is subdivided to help in locating seats:

ORCHESTRA LEFT (odd numbered seats 1 to 35)

ORCHESTRA RIGHT (even numbered seats 2 to 36)

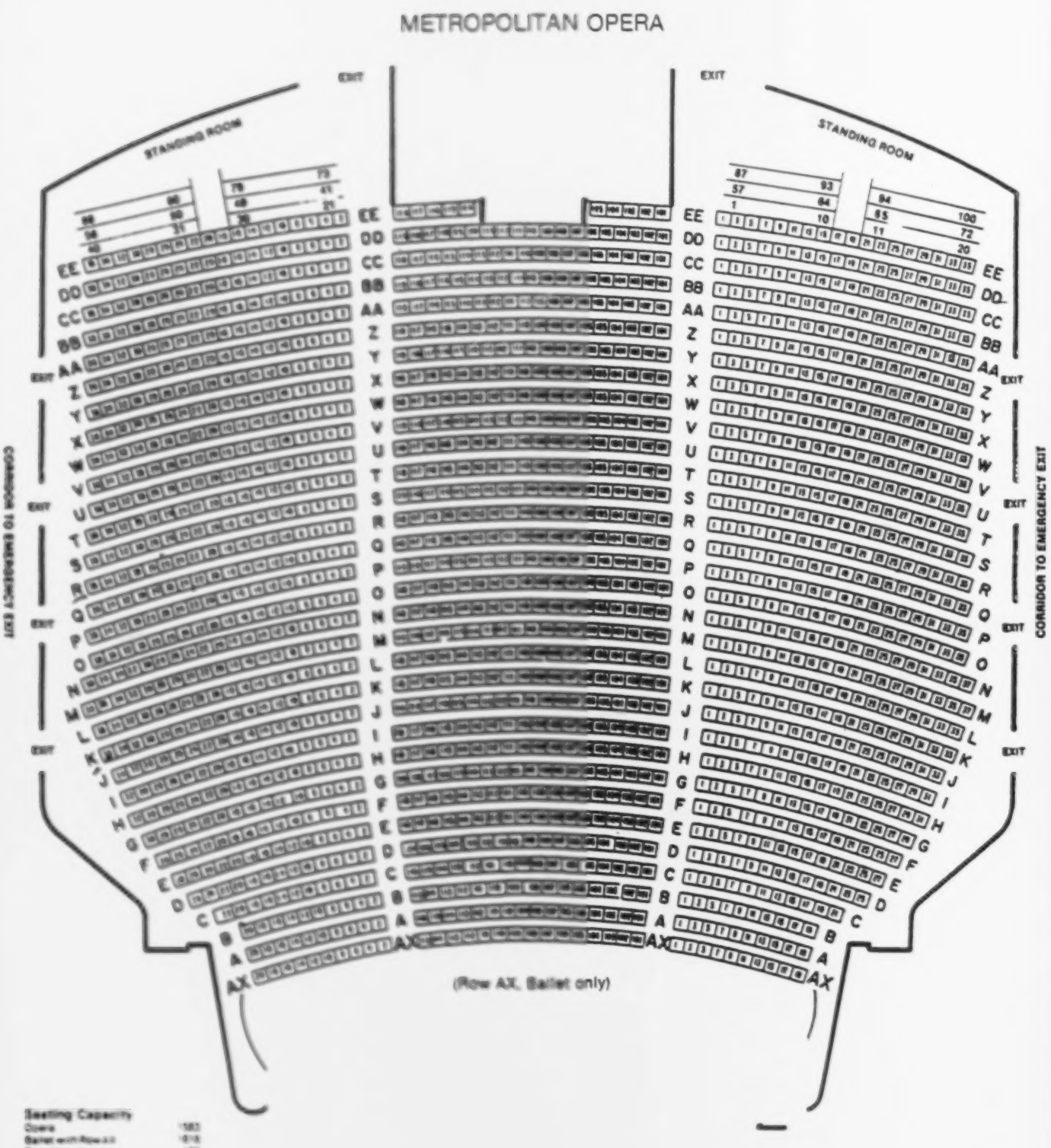
ORCHESTRA CENTER (seats numbered 101 to 119)

All sections are divided into rows, each row has a letter, and each seat is numbered. Your ticket will give your exact seat location.

Students can practice reading a theater ticket and locating seats on the seating chart by completing the activities on Worksheet 4, "How to Read Your Met Theater Ticket."

Orchestra Seating Chart

Worksheet 3



Seating Capacity

Opera 1551

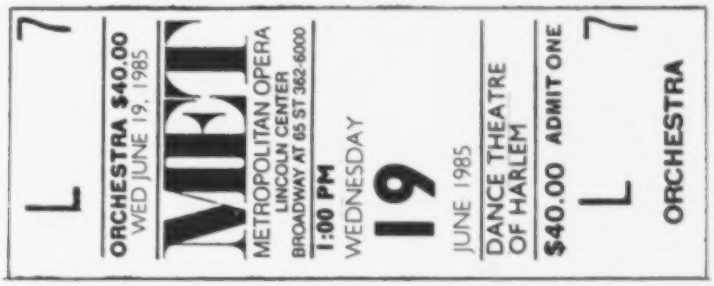
Ballet with Row AX 1618

Standing places 150

Rows A & B seats 139 (129 in c) when added Row AX seats 139 (129 are marked Behind Conductor

How to Read Your Met Theatre Ticket

Your theater ticket will identify your specific seat location. Look at the ticket information on this sample:



Use the information on the ticket to answer these questions:

What is the name of the theater? _____

What is the address? _____

What is the name of the group that is performing? _____

_____

What is the date of the performance? _____

What time does the performance begin? _____

What is the price of the ticket? _____

In which section of the Met is the seat located? _____

What is the row and seat number? _____

Can you find this seat on the ORCHESTRA SEATING CHART? (page 11)

Try to locate the seats listed below on the chart:

ORCHESTRA	AX	17
ORCHESTRA	V	26
ORCHESTRA	AA	11
ORCHESTRA	S	112

17

Facts About Dance Theatre of Harlem

Dance Theatre of Harlem was founded in 1968 by dancer Arthur Mitchell. In 1955 he had been the first Black dancer to join the New York City Ballet and proved by his brilliant career that Blacks could achieve eminence in ballet.

When Arthur Mitchell was ready to go to high school, he auditioned for the High School of Performing Arts in New York City. "They told me I'd never be a dancer," he remembers. "I answered, 'Oh, really?' That was when I determined to become a dancer."[1]

After studying tap, jazz, modern and other forms of dance in high school, Arthur Mitchell was accepted to study ballet at the School of American Ballet. This famous ballet school was established by George Balanchine, founder of the New York City Ballet. (Balanchine was one of the great choreographers in ballet history. He died in 1983.) Balanchine had established the School of American Ballet in order to train dancers for his ballet company.

Arthur Mitchell studied under Balanchine and also studied with Karel Shook (who later become co-director of Dance Theatre of Harlem). Mitchell was performing on tour with a dance company in Europe in 1955 when he was invited to join the New York City Ballet. He was the first Black to receive such an honor. Mitchell later became a principal dancer and also created important roles in many ballets by Balanchine and other choreographers.

As a dancer, Mitchell was described as a vivid, elegant, and boldly graceful performer. He also helped to show that ballet dancing was a career that American men--Black or white--could be proud of.

In 1968, Arthur Mitchell was on his way to an airport to fly to Brazil to help establish a national ballet company there. It was then that he heard that Dr. Martin Luther King, Jr. had been assassinated. "I said to myself, 'Arthur, why should you go to Brazil when a company ought to be started here in America. Like most people, you're sitting back and seeing all the problems but doing nothing about them.' That's when I formed the Dance Theatre of Harlem. I thought to have a school is one thing, but I'd have to have a company for the young people to identify with and aspire to. A company would develop the school, and the school would develop the company. So I started both simultaneously."[2]

Dance Theatre of Harlem's first school was in a garage on 140th Street and St. Nicholas Avenue in upper Manhattan. There were 30 students and a company of three dancers. Mitchell selected the finest ballet teachers to give the students the best training possible. Within a few years, the school had grown to over 1000 students, and the company had 24 dancers.

1. Moira Hodgson, Quintet: Five American Dance Companies. (Palo Alto, CA: Mayfield, 1974), p. 121.
2. Cynthia Lyle, Dancers on Dancing, (New York: Drake, 1977), p. 86.

As it grew, Dance Theatre of Harlem moved to a dance studio on West 19th Street in Manhattan. In those years, classes cost fifty cents a week for students under twelve; a dollar for all others. Outgrowing this studio, the school moved again, this time to its permanent home on West 152nd Street where it remains based today.

The faculty was expanded to include such related theatrical skills as lighting, sound, music, costuming, and stage managing. In this way, Dance Theatre of Harlem was able to train Black people not only as dancers, but also as skilled craftspeople in every aspect of dance presentation.

Dance Theatre of Harlem's first dancers were very young (the youngest was only 12 years old), but Mitchell feels that this was one of the reasons the company progressed so rapidly. "They didn't do what most dancers do, practice for 10 years in the classroom and then start performing. They realized immediately that what they were learning was a means to an end--to perform on the stage."[3]

Another reason for the company's amazingly rapid success is the high standard for dance training and performing which was set by George Balanchine and the New York City Ballet. Arthur Mitchell was able to use the ballet tradition of the New York City Ballet, and the School of American Ballet as the example and standard for achievement for Dance Theatre of Harlem's company and school.

All ballet is tradition. The tradition began in France hundreds of years ago. In the nineteenth century, the Russians added their technique to the French tradition. The American ballet tradition comes from the Russians. Dance Theatre of Harlem continues these traditions and carries them forward with its own special style.

Today, Dance Theatre of Harlem is a major international company, dancing the classics of ballet, such as Swan Lake and Giselle, the newer masterpieces of Balanchine and pieces created specially for the company by important comtemporary choreographers in many different styles.

Dance Theatre of Harlem has succeeded in bringing about Arthur Mitchell's dream for it: It has brought Black dancers into the world of classical ballet and it has brought ballet to Black audiences.

Arthur Mitchell describes the effect of Dance Theatre of Harlem on its dancers: "They work way beyond the call of duty...because they believe in the idea, and that's the important thing. ...Here people dance out of love. And they transmit it, they're not afraid to show their joy."[4]

3. Moira Hodgon, Quintet: Five American Dance Companies (Palo Alto, CA: Mayfield, 1974), p. 122.
4. Cynthia Lyle, Dancers on Dancing (New York: Drake, 1977), p. 87.

Getting Ready to Attend a Live Performance

Audience Etiquette

. Ask students if they have ever attended a theater preformance. Elicit special rules of behavior for the audience to be aware of while in the theater.

. As students discuss appropriate theater behavior, establish that audience etiquette, particularly at a theatrical performance, is extremely important, not only to the other members of the audience but to the performers on stage.

. You may develop a chart with the class and/or ask the students to write about their ideas.

Points to highlight during the discussion:

. Being a member of the audience is a special privilege. Whether at a graduation, special event or theater performance, appropriate audience behavior is essential. This includes:

- sitting quietly in the assigned seat
- being an attentive and polite listener/viewer
- refraining from talking during the event
- remaining with the class at all times
- remembering to walk slowly when moving from one part of the theater to another

. Students and chaperones are asked not to leave their seats except during the intermission. Any student needing to leave the auditorium before the end of an act must be accompanied by an adult chaperone.

. Sounds amplify in the theater and disturb others in the audience and distract the performers. A good thing for an audience to remember for all types of performing arts events is:

Applause is the big indicator of the way an audience feels about a performance. If you really like a song, a performer, a special moment, your applause tells this. If people in the audience do not care for something or even dislike something, they simply do not applaud or they applaud very, very softly. This conveys the message clearly.

. During the intermission, the audience can use the restrooms, stretch, or converse with one another. Students must be accompanied by an adult if they leave their seats and go to another part of the theater. Students must remember to always walk up or down stairs and through the theater. Since many people will be moving around during the intermission, it is important to stay with your class. The intermission is brief (approximately 20 minutes) and it is best to stay close by. The audience needs to be seated on time and before the overture for the next act starts or the curtain goes up. When the intermission is over, there will be a signal (a bell or chime) which tells you to get to your seat.

For the Teacher: Hints for Supervision of Student Groups

1. Plan for the fact that the performance commences at 12:30 p.m. sharp. Be prompt for your scheduled bus pick-up.

2. When entering the theater, each student must have his/her own ticket to present at the door.

3. Do not permit any food or drink to be brought onto the bus or into the theater.

4. Please supervise the group very carefully.

5. Make it clear that quiet conversation is fine, except during the performance. Talking that distracts or interrupts others should be discouraged at all times.

6. At intermission, arrange for those who must, to use the lounges. One adult should remain with the students who are seated, while the other leads a group to the lounges. Students must remain supervised during the entire intermission.

7. At the conclusion of the performance, arrange for your group to wait until they are called to leave their seats and exit from the theater.

8. Determine the location of your district bus. There will be supervisors from the Office of Pupil Transportation to assist you.

Part II
Learning About Ballet

Dance Is . . .

Dance is a collection of people listening to a portable stereo and break dancing--in a park, on a street corner, on a stage. It is one hundred men on the island of Bali swaying and shaking through the traditional movements of an old tribal dance.

Dance is a court of nobles and ladies during the reign of Louis XIV of France, dressed in fine robes and powdered wigs, following the graceful steps and turns of a minuet. It is a group of peasants in a tavern, lustily stamping to a folk tune.

Dance is a class of ballet students practicing plies and releves. It is an Apache Indian doing the terrifying Crown Dance to summon forth magical spirits.

Dance is all this and much more. Dance is magic. It is a religious or mystical ritual. It is the means to express powerful emotions, to express deep feelings.

Dance is basic to all people. It is the most widespread and universal of all human activities. Some believe it to be the first art form, from the beginnings of human history. Indeed, almost all people on earth have dance traditions, and in most cases, dance forms differ from place to place.

Dance also differs from time to time. Styles of dance change as people change their ways of life. But, throughout dance history, dance has always sprung from peoples' basic beliefs and activities. When we dance or go to see dance performed, we become one with the human history of dance.

SOURCE: Melvin Berger. The World of the Dance. New York: S. G. Phillips, 1978. pp. 11-17.

Learning About Ballet

This section includes suggested activities for introducing students to ballet (ballet idea map, ballet synopsis, specialized dance vocabulary, history of ballet, questions and answers about the ballet). The teacher may use these materials in a variety of ways (large/small group lessons, oral reports, individual research projects), depending upon the interests and abilities of the students. A Classroom Critic's Checklist is included to highlight key items students should focus on during the performance.

An Introductory Lesson: the Ballet Idea Map

An Introductory Lesson: The Ballet Idea Map

Objective: to determine what students may already know about ballet (prior knowledge) and extend this knowledge through class discussion and further research.

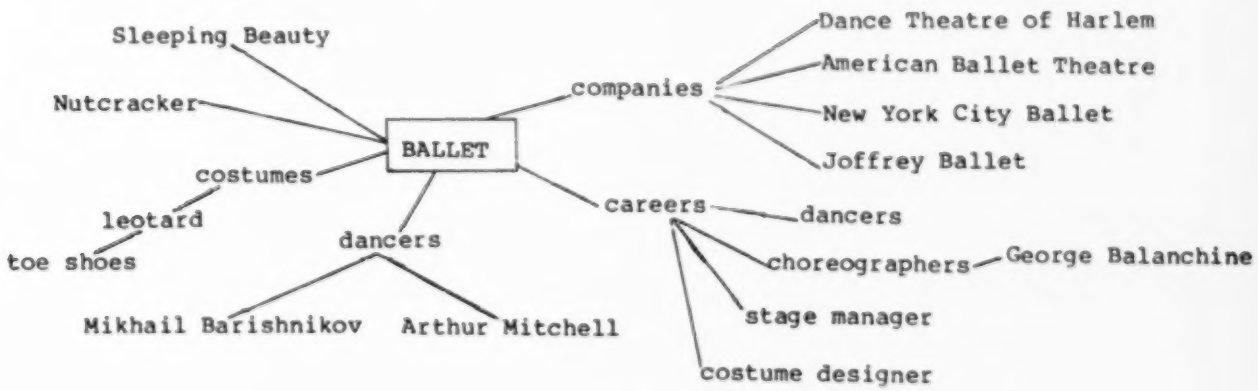
Activities:

Knowledge of ballet will vary from student to student. In order to determine how much information students already have about ballet, the teacher can develop a Ballet Idea Map with the class:

- brainstorm with students what comes to their minds when they hear the word ballet. To begin this recollection, ask students to share thoughts, ideas and feelings in any order, as they think of them.
- write their responses on the chalkboard or on a large chart (see example below)
- continue to build the Ballet Idea Map until all initial contributions are made

Once students have an understanding of how to develop the ballet idea map, ask them to construct their own versions. They can add to the information from the class chart as they work.

A sample Ballet Idea Map is reproduced below:



- Ask students to share their work. Review the Ballet Maps with the class and encourage students to identify major areas of interest. Students may want to learn more about specific topics by reading and/or conducting individual research projects. (Visits to school and local libraries as well as the Library of Performing Arts at Lincoln Center will assist students with their research.)

- Ask students to save their individual Ballet Maps. They will be asked to add new information after the performance, in order to compare their knowledge about ballet "before" and "after."

Questions and Answers for Balletomanes

Teachers and students can use this series of Questions and Answers about dance in a variety of ways:

Individual Research - Students can select questions of interest, research the answers, prepare a written or oral report for the class.

Small Group Work - Students can explore the answers to questions during group work and present their findings to the class.

Interviewing - Students can interview peers, teachers, relatives, etc., to find the answers and present the results in a written or oral report. If teachers/students know anyone who is a dancer, or who attends dance performances frequently, these individuals can be called upon as resources.

Although several Questions and Answers are presented here, teachers are encouraged to develop a series of additional questions about the dance with their classes. A list of these student generated questions can be displayed in the classroom and used as the basis for a unit on the dance.

Here are a few questions and answers to start with:

QUESTION: What is ballet?

ANSWER: Ballet is a dance form which has been in existence since the fifteenth century. Based on this long tradition, a ballet can be said to include music, dancing, scenery, and costumes. Some ballets tell a story, like The Sleeping Beauty and The Nutcracker. In these, the dancers tell the story without using any words. They do this by mime and gestures, and by the way they use their bodies, as in "body talk."

Some ballets do not have any story. In these ballets, the dancers may move through the music, forming beautiful designs. Or, they may express the music abstractly, so that the audience sees and feels the music and dance as one. In these, the dance is plotless and depends upon the beauty of the dancers as they move through the space on the stage. Examples of this are ballets by George Balanchine such as Agon (choreographed in 1957) as well as plotless ballets by Arthur Mitchell such as Holberg Suite, Rhythmetron, and Fete Noire.

QUESTION: How does someone become a ballet dancer?

ANSWER: Dancers begin to learn their art by taking ballet lessons with a ballet teacher, as in a school such as the School of American Ballet. A dancer studies by practicing every day, just as one learns a sport.

QUESTION: How old should you be to begin ballet classes (lessons)?

ANSWER: You should start when you are 8 or 9 years old, in general, although some begin earlier and others start later on. In this way, your teacher can help you to use your body correctly and can train your muscles carefully to do the special work of ballet.

QUESTION: How long does it take to become a ballet dancer?

ANSWER: In general, a dancer needs 8 to 10 years of training. To start with, a ballet student goes to ballet school once or twice a week. When the student is 11 or 12 years old, he or she usually takes class every day, Monday through Friday or Saturday. When students are about 15 years old, they begin to take 10 to 15 lessons each week, spending almost all their time in taking classes and practicing.

Ballet students who are seriously thinking about a ballet career, go to ballet school until they are 17 or 18 years old, then, if they are good enough, they begin their careers as ballet dancers.

QUESTION: Are there special clothes to wear for ballet lessons?

ANSWER: Boys and men wear tights and a tee shirt, plus their ballet slippers. Girls and women wear tights and leotards, and occasionally a very short miniskirt called a tutu is worn over the leotard. Girls and women can wear two kinds of ballet shoes: soft ballet slippers, and later on, toe shoes for standing on pointe (on the tips of the toes). It takes time to grow into dancing on pointe. It is not for the beginners.

QUESTION: Why does it take a long period of time to become a ballet dancer?

ANSWER: Ballet dancing may look easy and effortless when you watch a well-trained dancer, but that is because the dancer has perfected each move, each step, each spin, leap or position. Then too, because ballet is an art form, rather than a sport, each dancer must also learn to express and interpret a role or an idea so that the audience can see it visually, understand it and believe it. Each artist must learn to express a part in his or her own individual way, yet do this as the choreographer has directed.

QUESTION: What do you learn in your first ballet lessons?

ANSWER: You learn how to stand and hold yourself like a ballet dancer. Ballet dancers must be able to stand with their feet and knees pointing to the side. This is called a "turnout." Ordinarily, we stand and walk with our feet and knees pointing straight ahead. It takes time, practice, and constant reminders to change the way we stand and walk to the ballet dancer's turnout position.

QUESTION: Once he or she has learned all the steps, can the ballet dancer do any steps he or she wishes to do in a ballet?

ANSWER: No, not unless the dancer is the choreographer. It is the choreographer who designs or creates a ballet, putting together particular steps and movements. The choreographer blocks the ballet by working with one dancer or several dancers. In this way, the dancers learn the ballet directly by working with the choreographer.

QUESTION: What does a professional dancer do all day?

ANSWER: A dancer practices all morning and afternoon. The professional dancer takes class for several hours, too. This means that a ballet dancer can spend almost the entire day practicing and improving his or her dancing, just as professional athletes practice continuously to keep in shape.

"No matter how good you are," a famous dancer said, "you always need teaching."[1]

QUESTION: What is a ballet star called?

ANSWER: A girl or a woman who is one of the very best dancers in a ballet company is called a ballerina. A boy or a man who is a ballet star is called a premier danseur which, in English means "first dancer."

QUESTION: How long is a professional ballet dancer's career?

ANSWER: Most dancers stop dancing professionally when they are 35 to 40 years old, about the same age that professional athletes retire. There are exceptions to this, of course, such as Rudolf Nureyev and Alicia Alonso, who are still dancing today. Generally speaking, a ballet dancer's career is short, filled with endless practicing, dancing, studying, and it's likely to be marred by accidents while dancing (they pull their muscles, sprain their ankles, break small bones in their feet).

QUESTION: What can a dancer do when he or she stops dancing as a career?

ANSWER: Some dancers teach other dancers. An example of this is Alexandra Danilova, a former ballerina and great star, who today teaches and coaches ballet stars.

Other dancers run ballet companies, while still others become writers or photographers or go into brand new careers.

QUESTION: If ballet dancers have to retire early, and if they work so hard, and get hurt sometimes, why do they dance?

ANSWER: Ballet dancers dance because they love dancing so much that without it, life would have little meaning for them. They are willing to do all these things, even dance while in pain, because they sincerely love what they are doing.

1. Ruth Belov Gross, If You Were a Ballet Dancer (New York: Dial, 1979), p. 33.

Additional questions may be identified and explored by students as the class develops its knowledge of the dance:

. When did ballet begin?

. Who are the most famous ballet dancers (past and present)?

. What are some of the most famous ballets?

. Who are the people that influenced ballet over the years? (choreographers, composers, etc.) Why was their influence important?

(See the section titled "A Short History of the Ballet," in the Appendix, which can be used when answering these questions.)

Students can develop a Time Line about the history of ballet after they have obtained enough information.

Ballet Language: How to "Talk" in Ballet

A ballet dancer could go anywhere in the world and take a ballet class. He/she would understand the teacher because ballet words are universal, that is, they are the same everywhere.

Ballet is "spoken" mainly in French because ballet began 300 years ago in France. The ballet masters developed the terms we use today, and ever since the seventeenth century ballet dancers have been using the same special ballet words.

In familiarizing students with the "language of ballet," the teacher can introduce/reinforce specialized vocabulary in a variety of ways:

- Students can be asked to locate "ballet words" in their readings. Words can be listed on the chalkboard or on a chart.

- The class can brainstorm (in small groups) to define the words. More difficult words can be looked up, either in the dictionary or in a resource book on the dance (see Appendix for listings).

- Specific assignments related to the specialized vocabulary might include the following activities:

  a) word studies - for example:
  In dance, arabesque refers to a ballet pose. What is an arabesque in architectural design? What are other origins of this word? Look it up in an unabridged dictionary. What other "dance words" have multiple meanings?

  b) Students can develop a section on "dance language" in their vocabulary or spelling notebooks. These words can be incorporated into daily language arts lessons.

  c) Students can demonstrate specific dance steps to increase their understanding of this specialized vocabulary.

  d) Students can choreograph a ballet and present it to the class, illustrating specific dance steps during the performance (e.g., grand jete, pas de chat, pas de deux, plie).

A BALLET DICTIONARY

arabesque (ah-ra-besk)
A ballet pose. In an arabesque, the dancer stands on one leg and stretches the other straight in back. There are different variations of an arabesque, too.

attitude (ah-tee-tiud)
A term which comes from the Italian word attitudine, meaning "a way of holding the body." There are numerous variations of this pose, which is basically a vertical position of the body supported by one leg, with the other, knee bent, raised behind, and the arms raised high.

ballerina (bahl-uh-ree-nah)
A ballet star. Ballerinas are the very best female dancers in a ballet company.

barre (bahr)
The wooden bar that is fastened to the wall of a dance studio. Dancers hold on to the bar for some of their exercises. It helps them keep their balance. Every ballet class begins at the barre.

choreographe (kor-eh-grahf)
The French word for choreographer (derived from the Greek word choreia, dance and graphas, writer). One who composes dances and ballets.

corps de ballet (core duh ba-lay)
The dancers in a ballet company who dance together in a group. They are somewhat like the singers in a chorus.

danseur, premier (prehm-yay dahn-suhr)
The first male dancer. A principal male dancer in a ballet company.

danseuse, premiere (prehm-yair dahn-suhz)
The first female dancer. A principal female dancer in a ballet company.

elevation (ay-lay-vah-syon)
Literally means elevation. A term used to indicate the height of the jump attained by the dancer.

grand jete (grahn zhuh-tay)
A big leap in the air.

leotard (lee-oh-tard)
A tightly fitting one-piece garment covering the body from neck to thighs or to the ankles, it is worn for ballet practice and on the stage.

A BALLET DICTIONARY - continued

pas (pah)
A step in ballet.

pas de chat (pah de shah)
A cat step. Chat means cat in French, and the step is called this because it looks like the way a cat might jump.

pas de deux (pah duh duh)
A dance for two people. A dance for three people is called a pas de trois (pah duh twah). Trois means three in French.

pirouette (peer-oo-wet)
A turn in which the dancer spins around on one foot. A dancer needs excellent balance to do one pirouette after another.

plie (plee-ay)
A special kind of knee bend that dancers do. They do a plie at the beginning and end of every jump.

pointes (pwant)
The tips of the toes. When a dancer dances on the tips of her toes, we say that she is dancing on pointe. A dancer wears special toe shoes to dance this way.

reverence (ray-vay-rahnce)
A deep bow, the kind dancers make to the audience at the end of a ballet. In many ballet schools, the students end each class with a reverence for their teacher. It is a gesture of respect and gratitude.

tour en l'air (toor-ahn-lair)
Also called air turn - a complete turn that a dancer makes in the air.

tutu (too-too)
The fluffy skirt that is worn in many ballets by female dancers. Some tutus are short, and some are long.

SOURCES:

Ruth Belov Gross. If You Were a Ballet Dancer. New York: Dial Press, 1979, pp. 46-47.

Thalia Mara. The Language of Ballet. An Informal Dictionary. Cleveland and New York: The World Publishing Company, 1966, pp. 9, 10, 33, 39, 71.

How a Ballet Is Created

As students become familiar with the 3 ballets (see synopsis page 30) the teacher can guide the class in a discussion of how a ballet is created.

HOW IS A STORY TURNED INTO A BALLET?

The choreographer plans, composes, and directs the ballet from a piece of music, a story, or an idea.

Creating a ballet requires an understanding of how to combine movement, rhythm, design, and music into a powerful form of self-expression. As the choreographer hears the music, he/she composes movements and patterns into dance sequences to accompany the selection. The choreographer is a creator, an "architect" of the dance, inspired by images from the music and/or story, and the marvels of movement captured in dance.

The choreographer communicates his or her interpretation to the dancers through a specialized "ballet language" which is universally understood (see page 26).
The arrangement of dance movements and patterns is a long-term process which requires many revisions before the ballet is completed.

WHICH COMES FIRST...STORY OR MUSIC?

The answer differs, depending upon the ballet. Some ballets were choreographed directly from a musical composition (The Nutcracker) while others are created to accompany a story that has already been developed (Coppelia, Romeo and Juliet, Sleeping Beauty, Cinderella).

Not all ballets tell a story. Many of these non-narrative selections suggest a mood and extend music into abstract or patterned interpretations without following a specific plot or story line (Les Sylphides, a romantic 19th century Chopin ballet).

HOW DOES THE BALLET GET ON THE STAGE?

Creating and producing a ballet is a cooperative effort. Many individuals are involved in coordinating all necessary elements of the production.

The set/costume/lighting designers as well as stagehands, electricians, make-up artists, etc., all play an important part in helping the show to go on. These individuals all work together in planning sessions and rehearsals to coordinate their efforts so that the performance runs smoothly.

As students complete the Classroom Critics's Checklist (page 32), the importance of these key personnel should be highlighted.

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DIRECTORS: ARTHUR MITCHELL
KAREL SHOOK

Ballet Synopses

Firebird

Choreography: John Taras
Composer: Igor Stravinsky
Firebird Suite, 1945 version
Costume & Set Design: Geoffrey Holder
Costume Execution: Grace Costumes, Inc.
Conductor: Milton Rosenstock

Taken out of the Russian setting this "Firebird" is the magnificent staging by John Taras with the exotic brilliance of Geoffrey Holder's scenery and costumes. Performed to the 1945 Stravinsky score, this is a tale of a magical bird and the triumph of good over evil.

Voluntaries

Choreography: Glen Tetley
Composer: Francis Poulenc
Concerto for Organ and Orchestra
Assistant to Mr. Tetley: Scott Douglas
Costume & Set Design: Rouben Ter-Arutunian
Costume Execution: Zelda Wynn
Costumes Painted by Parmelee Welles Tolkan
Lighting Design: Jennifer Tipton

Voluntaries by musical definition are free-ranging organ or trumpet improvisations that are often played before, during, or after religious services. The Latin root of the word also connotes desire or flight and the ballet is conceived as a linked series of voluntaries.

Serenade

Choreography: George Balanchine
Composer: Peter Tchaikovsky
Restaging for DTH: Rosemary Dunleavy
Costume Design: Karinska
Costume Execution: Zelda Wynn

There is no "story" although much is hinted - love, rejection, mourning - nothing specified. There are no characters; there are dancers, not people who anguish, following the ebbing of the score. "It's all in the music," says Balanchine.

To the Teacher

Worksheet 5, "The Classroom Critics' Checklist," was designed to help students focus on specific items before, during and after the performance. The teacher can review the checklist with students, highlighting things to look for as they view the ballet. Students should be encouraged to incorporate additional items that may be appropriate.

If possible, duplicate copies of Worksheet 5 for each student. This will enable pupils to keep an individual record of their responses following the performance, in preparation for writing their own review. (See page 39, "Critics' Circle")

Classroom Critics' Checklist

A ballet critic is an expert in ballet and is also a journalist. In order to evaluate a ballet, you should be aware of what to look for during the performance. So, at the performance you are going to attend, you will want to observe carefully the following items and add to this by your own experience.

Here are some items for classroom critics to consider before and after the performance:

Storyline

_____ Yes, there was a definite storyline.
_____ No, none existed.
_____ Other _____.

Series of acts

_____ There were three acts in this ballet.
_____ There were two acts in this ballet.
_____ There was only one act.
_____ Other _____.

Number of scenes, if any, per act

_____ In Act I.
_____ In Act II.
_____ In Act III.

Setting (time and location of different scenes)

. If all the action took place in one place and time, tell where and when.

_____

. If there were different settings, name them:

_____

_____

_____

Sets (scenery and props)

_____ Sets were realistic (for example, real furniture was used).
_____ Imaginative sets were used to set a mood.
_____ There was no use of sets.

. What different types of sets were used?
. How did the sets contribute to the action and plot?

_____

_____

_____

Lighting

. How was the lighting used? Did the lighting change frequently? When did it change? Did it change when the scene changed? How did the lighting (or lack of it - darkness) affect the action and plot? Did you enjoy the ballet more or less because of the lighting?

_____

_____

_____

_____

Costumes

. What made the costumes special or unusual? Or, how were they very traditional?

_____

_____

. How were the following used?

color _____

texture _____

style _____

different materials _____

. Which character or characters came to your attention most vividly because of costuming?

_____

_____

Music

. How was music used with the ballet?
. Did the music highlight the story line? Did it highlight the characterizations? How, or why not?

_____

_____

. How did the tempo of the music and sound quality (loud music/soft music) affect the dancing?

_____

Choreography

. What types of dancing did you see? Were there solo dances? Was there group choreography? What other kinds of dance numbers were there?

_____

_____

_____

. Did you recognize specific dance steps? Which ones?

_____

_____

Characterization

. How did the principal dancers develop their roles? What actions, gestures, movements made their characters memorable?

_____

_____

Before you go to the performance develop your own class or individual Critics' Checklist to help you to focus your attention and observe more carefully.

After the performance study your Critics' Checklist and ask yourself (and your classmates) a few additional questions:

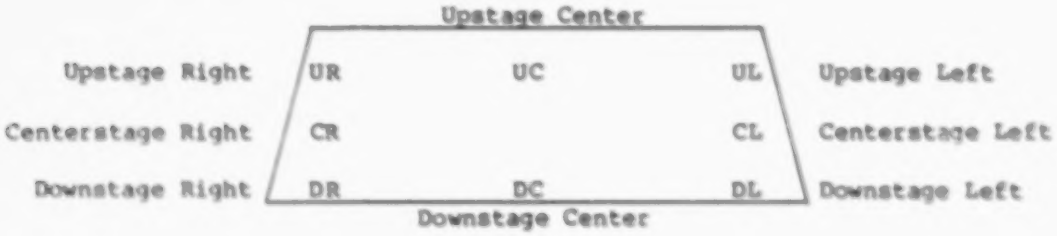
- What was most impressive about the performance? What were some special features that made this ballet really stand out?

- What was interesting (to the critic and to others in the audience) about this particular ballet? Can you compare it to any other ballet you've seen on stage or elsewhere?

How to Give and Take Stage Directions

When a person directs a play or a ballet, one of the problems to solve is how to give directions to the cast so they will move about on stage as the director wants.

A stage director blocks a production. That is, he or she writes down the stage directions in standard symbols. These symbols correspond to certain places on the stage. Here is a "road map" of a stage:



SOURCE: Adapted from Patricia Sternberg, On Stage: How to Put on A Play (New York: Julian Messner, Simon & Schuster, Inc., 1983), pp. 20-21.

Remember that all directions are given from the actors' or dancers' point of view as they face the audience. That explains why everything appears to be opposite to your point of view as a member of the audience. The director's job is somewhat similar to that of a sports coach who must give directions from the players' point of view.

Here are some symbols for you to translate into stage actions. What do the following refer to?

Symbol	Stage Direction
DC	_____
UL	_____
CR	_____
DL	_____

Part III
After the Performance —
Curriculum Activities for Young Theatregoers

Curriculum Activities for Young Theatregoers

These activities have been designed for use after students have seen the performance. Some activities are a follow-up to those introduced in Part II, and require a review of materials used earlier (the Ballet Idea map and Classroom Critics' Checklist).

Teachers are encouraged to supplement these post-performance suggestions with additional ideas and activities to help students extend the ballet experience into the classroom.

Ballet Idea Map

- Ask students to review their individual Ballet Idea Maps developed during the Introductory Lesson before the performance. (See page 20.)

- Encourage students to add new information to their maps now that they have seen the performance and learned more about ballet.

- Students can continue to research major areas of interest. Written/oral reports, art work, group projects and a class newsletter about ballet can serve to culminate research activities.

- Set up a display or bulletin board in the classroom after students have researched the dance fully. To make your class display come alive, include dance programs, playbills, dance photos, newspaper/magazine articles about the dance, etc.

Critics' Circle

- To prepare students for writing their own review of the ballet, ask them to read published reviews of recent dance performances written in newspapers and magazines. Ask students to cut out reviews that are of interest and bring them to class.

- The teacher can duplicate and distribute the sample reviews included here, to discuss with students, noting the style that the critic uses as well as the content.

- As the teacher and students analyze newspaper reviews about dance, guidelines for writing a dance review should be developed. Before students begin to write their own review, they should:

  - be familiar with the format of a review and specific items to include (name of theater, performance, performers, directors, etc.).

- reread their responses to the Classroom Critics Checklist (pages 32-34) and determine how this information can be included in their reviews.

Duplicate copies of Worksheet 7, "Guidelines for Classroom Dance Critics." The suggestions listed on the worksheet can help students organize and write their review of Dance Theatre of Harlem.

The New York Times

Dance: Harlem Troupe at City Center

By ANNA KISSELGOFF

THE Dance Theater of Harlem performed Glen Tetley's "Voluntaries" for the first time Wednesday night at the City Center and danced with a passion that suggested the ballet might have been created for its own dancers. Actually, it was choreographed for the Stuttgart Ballet a decade ago.

Works that take a contemporary attitude toward classical ballet's idiom have always been Dance Theater of Harlem's strength and it dances most naturally in the sleek streamlined manner such an attitude implies. The blazing arabesques and stretched silhouettes that are its trademark, as opposed to the more reserved manner of textbook standards, stem directly from the style George Balanchine developed for the New York City Ballet.

Arthur Mitchell adopted the same style for his own dancers when he founded the Dance Theater of Harlem. It is a way of moving that has served the company grandly when it dances its Balanchine ballets. But it also serves as a base for works such as Mr. Tetley's, whose own view of ballet uses a contemporary attack and elongated body line.

"Voluntaries" is one of Mr. Tetley's best ballets, and the Harlem Dance Theater has instinctively found its emotional center. Mr. Tetley choreographed the work in tribute to John Cranko, who died in 1973 and whom he succeeded as artistic director in Stuttgart. Since then, "Voluntaries" has been performed by many companies.

Although Dance Theater of Harlem's dancers do not have the technical force that American Ballet Theater gives the work, these young dancers manage to give "Voluntaries" something else — a human face.

As a result, all of Mr. Tetley's highly abstract images of grief, comfort and final coming-to-terms stand out in strong relief. Set to Francis Poulenc's concerto for organ and orchestra — conducted here by Patrick Flynn and with Boyd Staplin as the organ soloist — the music offers a grandeur that needs to be matched in feeling onstage.

This is what Yvonne Hall, with her beautiful taut line, and Agustus Van Heerden, shadowing her as a consoling presence, did so emotionally throughout the evening. Stephanie Dabney, a brilliantly swift counterpoint, with Joseph Cipolla and Donald Williams, were excellent as the subleads and found their echo in the soaring avian shapes of the ensemble.

Displaying elegant placement and a mature manner, Mr. Van Heerden, long with the Boston Ballet, is a valuable new recruit. And he and Miss Hall know what the ballet is about. At the end, the cruciform shape in which she was held up became a complete sign of release, echoed in the glow of Jennifer Tipton's lighting of Rouben Ter-Arutunian's beautiful and familiar backcloth — its dappled specks radiating from a painted disk that seemed amazingly translucent. Rarely has the company danced better.

The program opened with a lighter view of equally weighty matters — original sin as seen by Mr. Mitchell in his "Manifestations." Mr. Cipolla was the serpent lowered from a vine to corrupt Eddie J. Shellman as Adam and a playful Judy Tyrus as Eve. More fluency in the movement would have made it look less static.

The season's first performance of John Taras's version of Stravinsky's "Firebird" must be seen, if only for Miss Dabney's astounding performance as the rara avis of the title. With her foot-stabbing or floor-skimming steps, her sharply etched leaps, she dances with her entire being.

Transposed to a lush exotic and colorful clime by Geoffrey Holder's sets and costumes, this is an entertaining version — marked by the inventive patterns and fluidity of Mr. Taras's choreography. Milton Rosenstock conducted.

THE NEW YORK TIMES, FRIDAY, SEPTEMBER 28, 1984

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Sample Reviews (continued)

THE ATLANTA CONSTITUTION

B SECTION
Wednesday, March 6, 1985

Exciting Harlem dancers gather bravos, standing ovation

A Review
By Helen C. Smith
Staff Writer

There is really only one thing you need to know about the Dance Theatre of Harlem: It's a company not to be missed. The opening night audience at the Fox Theatre Tuesday rewarded them with a 10-minute standing ovation, complete with whistles and whoops.

If you're already a dance fan, you don't have to be told about this vibrant, exciting company that has wowed audiences all over the world.

If you're not a dance fan, you could well become one if you watched these lithe and limber well-trained bodies go through their paces with extraordinary energy, enthusiasm and grace.

Brought here by the Atlanta Ballet, with generous support from the Coca-Cola Foundation and public funding sources, Dance Theatre will perform daily at the Fox through Sunday.

Dancing to the live music of the Atlanta Ballet Orchestra, under the baton of DTH conductor Charles Darden, the company commanded the Fox stage with their collective and individual skills. Every dancer in the troupe is excellent, some are magnificent. A bow to them all, and an apology for not mentioning every one of them by name.

George Balanchine's "Serenade," the first work he created in America, opened the program. In it are all the patterns the late great choreographer explored and used in many future dances: the classical groupings with the unexpected — and always pleasing — asymmetrical touches, the weaving daisy chains, the graceful crossings of hands, the lilting lifts and swirling patterns of tulle skirts. It's as if Balanchine were writing the ABCs for all his future choreography, a genius charting his life's work.

Glen Tetley's "Voluntaries" is a compelling work, a mixture of Martha Graham modernisms, Pilobolus-style winding of bodies around each other, and the soaring lifts of classical ballet. Though "voluntaries" often has a religious connotation, the work comes across as erotic, full of swooning, seduction and lots of ultimate submission — the latter always on the part of the women.

John Taras' "Firebird," with brilliant sets and costumes by Geoffrey Holder, simply brought down the house. The familiar Russian fairy tale of good triumphing over the forces of evil is theatrically exciting as well as a tour de force for the dancers. Stephanie Dabney in the title role was as effervescent and captivating as a firefly. Bravo to all.

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Guidelines for Classroom Dance Critics

You are the dance critic for a major newspaper. Your job is to go to dance performances and review them for the public. You have your own column and byline.

You have been asked to write a review of ballets you saw performed by Dance Theatre of Harlem. Include in your review:

- the name of the theater
- the names of the choreographers, principal dancers, orchestra leader, and other persons involved with the performance
- the date you attended
- what you think about this performance

. To prepare your review, make sure to go over your responses to the questions on the Classroom Critic's Checklist. Decide how you wish to organize the material, sketch out your review, and begin writing.

. After you have written a first draft, read the review to yourself, and then to a classmate or teacher. Decide if there is anything that you wish to change and begin to write a second draft. After you have revised the review and it is ready for publication, print or type it below in the form of a newspaper column as shown in the sample reviews.

Title of your column:

_____

By _____

_____

_____

_____

_____

_____

_____

_____

_____

- Another way to write a review of a dance performance is to plan it as though it would be used on a radio or TV show. To do this, you will need to develop your own format and style. Listen to or watch one or more programs that feature dance reviews or dance programs.

- Prepare your review. Then tape it or recite it in your classroom or over the school P.A. system, if you are invited to do so.

  - What will you tell your audience about this performance?
  - How can you (visually or through sound) make your report interesting enough to capture people's interest?
  - Will you give the performance a rating (such as calling it a 10-star show)?

- A variation of this idea is to tape a few of your classmates' opinions, in a person-to-person technique as though they had just left the theater. If you have no tape recorder, then write down what they have to say, in <u>their</u> words.

Backstage at the Ballet

An exploration of varied "ballet related" jobs can help students develop career awareness and appreciate how individuals must work together to make the show go on.

ACTIVITIES

. Ask students to list all of the "backstage" jobs connected to the performance of Dance Theatre of Harlem. These may include:

stage hand	electrician
costume designer	choreographer
hair stylist	set designer
make-up artist	carpenter
lighting designer	physical therapist
wardrobe supervisor/dresser	masseuse
box office attendent	usher
public relations staff	company manager
fund raising staff	sound staff
artistic director	

. Discuss students' ideas of what these jobs entail and why they are necessary.
. Students can select specific jobs that interest them and try to learn more about these fields by...

- visiting a small local theater company or neighborhood High School that has a performing arts department.
- looking through Variety, Backstage, Ballet News or Dance Magazine for information about careers in the performing arts.
- identifying theater groups, individuals working in the performing arts, or schools that train people for these jobs to speak to the class.
- going on a backstage tour (e.g. the "Backstage at the Met" tour available through Lincoln Center).
- Visiting the career section of a local library to research traditional and non-traditional careers in the performing arts.

Dance in the Media

These activities can be utilized to make students aware of the influence of dance in the media.

. Ask students to look in the newspaper and in TV Guide or in similar sources for listings of programs that feature dance. These may include live performances, films, TV programs, etc.

. Make a list of all the performing arts listings which students can find.

EXAMPLES:

Live performances (telecast)

Dance in America series

Programs that feature dance on TV

Saturday Night Live
MTV
Fame
Dance Fever
Live from Lincoln Center

Films (old and new)

The Turning Point
Beat Street
Flashdance
That's Dancing
The Red Shoes
That's Entertainment
any films starring Fred Astaire, Ginger Rogers, or Gene Kelly

Additional Student Activities

. Review one of these programs or films.
. Sing a song from one of these films or programs, or write down the lyrics in poem form.
. Do a photo montage, cut and paste newspaper or magazine pictures to show what the program is about, or to express your feelings and opinions about it.
. Collect the names of dancers (current or from the past) and persons connected with dance. See how many persons you can list without looking them up in a book, magazine, or newspaper.

Appendices

Appendix A
A Short History of the Ballet

Ballet Beginnings

1500's

Although the art of ballet had its early beginnings in the courts of Italian noblemen, it found its first real home in France in the sixteenth century. A French ballet master was the first to codify ballet technique and to set down the basic rules and principles of classical ballet. French is, therefore, the universal language of ballet, even today.

1600's

By the year 1640, theaters were being built with a raised platform stage. The stage was framed by an arch, called a proscenium. This allowed for special lighting and stage effects. Of particular interest to dance was the device which helped dancers to "fly" up into the air by systems of hidden wires. At this point, ballet moved out of the court ballrooms and into the stages of these new theaters.

1700's

Camargo (1710-1770)

Noverre (1727-1810)

Still more changes were to come. In the eighteenth century, a famous ballerina named Marie Camargo changed the ballerina's costume from the long, heavy court costume to a shorter skirt. She also established the 90-degree turnout of the legs as a requirement of ballet dancing. In the same period of time, the choreographer Jean Georges Noverre began to create ballets which were artistic, in which the gestures and movements of the dancers had to fit the character. He put an end to the use of masks. In many other ways, Noverre changed the style of ballet. Many dance scholars believe that nineteenth century ballet grew from his innovations.

Some of the greatest and most famous of all ballets today were actually created in the nineteenth century. These ballets are called classical ballets because of their lasting quality

1800's

Petipa (1822-1910)

Choreographers were becoming imaginative and original in designing their ballets. The ballet plots generally had peasant themes, or supernatural ones, or told exotic tales of the Orient or Africa. Marius Petipa was one of these choreographers.

In these ballets, for the first time female dancers assumed a more important role than the male dancers. The best known ballerinas of this period were Maria Taglioni and Carlotta Grisi. Taglioni and Grisi were among the first ballerinas to dance on pointe, on the tips of their toes. This innovation provided new opportunities for ballet expression and technique which are still used today.

The first full-length ballet masterpieces of the nineteenth century were La Sylphide and Giselle. Both are in today's current ballet repertoire. In these ballets, dancers are beautifully made up and costumed, the stage sets and lighting create the illusion of La Sylphide rising to heaven, or of Giselle as she disappears into the grave.

This period of ballet began to decline around 1860. The reasons for this decline had to do with the dances being rigid or created to formula. Thus, even though they were filled with amazing leaps, turns and jumps, they were devoid of real expression or deep feeling.

Among the few ballets to survive the second half of the nineteenth century (1850 on) are: Coppelia (with music by Leo Delibes) and three well-known ballets by Peter Ilyich Tchaikovsky, Swan Lake, The Sleeping Beauty, and The Nutcracker. All were choreographed by Marius Petipa. These flourish today because the composers and choreographers rose above the restrictions that held early nineteenth century ballet too tightly.

1900's

Fokine (1880-1942)

The growth of ballet in the twentieth century was mainly due to the genius of the Russians. Michel Fokine, who graduated from the Imperial Ballet School began to question some of the traditions of Russian ballet at that time. His suggestions for change have become the cornerstones of modern ballet. They are, simply told, these five points:

First, movements for each dance should be created especially for that dance, and should express the meaning and create the mood for the work.

Second, the story of the ballet should unfold naturally, with a perfect blend between dance and music.

Third, that gestures and mime be used to carry the story line of the ballet, growing out of the characters themselves (rather than old cliches such as shaking a fist at heaven to show anger).

Fourth, the corps de ballet and all other dancers who have no solo dances should help the story unfold and become a true part in the ballet.

Fifth, that ballet should be a unity of music, choreography, story, scenery, costumes, and stage effects so as to heighten the content of the ballet.

Diaghilev (1872-1929)

Fokine's superiors objected strongly to his suggestions for ballet reform. In 1909, Fokine joined the Ballets Russes, directed by Sergei Diaghilev, one of ballet's great geniuses. Fokine created mnay great ballets for this company, such as Scheherazade, The Firebird, Les Sylphides, and Petrouchka.

One of the amazing twentieth century male dancers with the Ballets Russes was Vaslav Nijinsky who was undoubtedly one of the greatest dancers of our time. Nijinsky not only danced, he was also a choreographer who introduced a new freedom into ballet. He is best known for Le Sacre du Printemps ballet which caused a riot of anger by the audience in its first performance in 1913. With this ballet, however, ballet of the twentieth century came to life.

1900's

Twentieth century ballet can be called one of the most popular of the arts. One reason for this growth lies in the person of George Balanchine who was born Gheorghi Balantchivadze in Russia in 1904. After graduating from the Imperial Ballet School, he eventually joined the Diaghilev Ballets Russes where he began his career as a choreographer.

Balanchine (1904-1983)

In 1933, Balanchine came to the United States to organize a ballet school and company. On New Year's Day, 1934, the School of American Ballet opened with 25 students. In 1948, the performing part of the school became the New York City Ballet and quickly moved to the forefront of ballet companies throughout the world.

Balanchine extended the art and technique of ballet by exploring all the ways a dancer's body could perform the basic movements of classical ballet. He also had his dancers perform with a speed and clarity that still astound audiences.

The music to which he choreographed ranged from Bach, Mozart, and Tchaikovsky to Gershwin and electronic music. In his best ballets, the dance and the music are so closely linked that the dancers really dance with the music, instead of just to the music.

From the impact of Balanchine on dance in America, other stars and companies have developed. Some of these are: Jerome Robbins, Robert Joffrey, Alvin Ailey, Paul Taylor, Dance Theater of Harlem, Twyla Tharp and many others.

Dancers today are part of a tradition that goes back hundreds of years and is as current as the latest, most experimental new ballet created this very day.

SOURCE: Melvin Berger. The World of the Dance. New York: S. G. Phillips, 1978. pp. 93-148.

Appendix B
A Glossary of Theatre Terms

Arena theater (Theater-in-the-round) - The audience is seated on all four sides of the acting area.

Backstage - The area unseen by the audience behind the stage and off to the side, including the dressing room area.

Breakaway (costume or prop) - An object that is specially prepared to break or split easily.

Blocking - The movement of the dancers on stage.

Choreographer - The dance director who creates the dances and movement patterns in a musical.

Cue - The line, business, movement, or effect which signals the next action or speech.

Curtain - The rise of the curtain signals the beginning and the fall signals the end of a scene, act, or play.

Downstage - The front of the stage closest to the audience.

Ensemble - A group dependent on several or all dancers rather than on one major star.

Exit - To leave the stage. Also, the physical spot through which the dancer goes in order to exit.

Flat - A single piece of lightweight scenery to suggest a wall or part of the boundary that makes up the set.

Front of the house - The auditorium or area of the theater where the audience gathers.

Gel - A thin sheet of colored plastic material placed over a light to shine a color onto the stage.

Offstage - The area behind the stage or on stage that is not in view of the audience.

Onstage - The area of the stage in view of the audience.

Paper the house - Give away free tickets to ensure an audience.

Plot - The arrangement of incidents which make up the story of the play or ballet.

Proscenium - The frame of the stage opening which separates the audience from the playing area.

Rehearsal - The practice and repetition of a ballet by the dancers guided by the director to prepare for a performance.

Set - The scenery which creates the environment for the ballet.

Stage left - The left side of the stage from a dancer's point of view as he or she faces the audience.

Stage right - The right side of the stage from a dancer's point of view as he or she faces the audience.

Technical - The non-acting elements of the production (lights, sound, and so on).

Upstage - The area of the stage farthest away from the audience.

SOURCE: Adapted from Patricia Sternberg, On Stage: How to Put On a Play (New York: Julian Messner, Simon & Schuster, Inc., 1983), pp. 147-149.

Enrichment:

Words have many meanings. The one that applies at a particular time depends upon the context. Theater terms have been borrowed and used in ordinary, daily life experiences. Here are a few to consider. Can you add to them?

- Upstage -- We often speak of "upstaging" another person when we want to convey the idea that someone "stole" the conversation or place of another person who was actually in charge.
- Curtain -- There is colloquial expression, "It was curtains for _____," suggesting that the person named died or was replaced in some way.
- Paper the house -- This can also be a nontheatrical term referring to decorating a house or office.

Appendix C
Resources for Teachers and Students

A. Books:

Thalia Mara. The Language of Ballet: An Informal Dictionary. Cleveland and N.Y.: The World Publishing Company, 1966.

Melvin Berger. The World of Dance. N.Y.: S.G. Phillips, Inc., 1978.

Cynthia Lyle. Dancers on Dancing. N.Y. and London: Drake Publishers, Inc., 1977.

George Balanchine and Francis Mason. Balanchine's Complete Stories of the Great Ballets. Garden City, N.Y.: Doubleday and Co., Inc., 1977.

Sandra Noll Hammond. Ballet Basics. Palo Alto, CA: Mayfield Publishing Co., 1974.

Moira Hodgson. Quintet: Five American Dance Companies. N.Y.: William Morrow and Company, Inc., 1976.

Lynne F. Emery. Black Dance in the U.S. from 1619 to 1970. N.Y.: Dance Horizons, 1980.

Mary Clarke and Clement Crisp. Understanding Ballet. N.Y.: Harmony Books, 1976.

Walter Terry. Ballet Guide. N.Y.: Dodd, Mead & Co., 1982.

Clement Crisp and Mary Clarke. Making a Ballet. N.Y.: Macmillan Publishing Co., Inc., 1974.

From the children's book section:

Tobi Tobias. Arthur Mitchell. N.Y.: Thomas Y. Crowell Co., 1975.

Bruce Hlibok. Silent Dancer. N.Y.: Wanderer Books, published by Simon and Schuster, 1981.

Ruth Belov Gross. If You Were a Ballet Dancer. N.Y.: Dial Press, 1979.

B. Magazines:

Dance Magazine

Ballet News

C. Ballet Companies in the New York Area:

The Dance Theater of Harlem
466 West 152nd Street
New York, New York 10031

New York City Ballet
New York State Theater
Lincoln Center
New York, New York 10023

American Ballet Theater
890 Broadway
New York, New York 10023

Joffrey Ballet
130 West 56th Street
New York, New York 10019

Elliot Feld Ballet
890 Broadway
New York, New York 10023

D. Dance-related Shops:

Capezio - dance clothing and dance shoes

Freed's of London - dance shoes

The Ballet Shop
1887 Broadway
New York, New York 10023 - dance books, videotapes, photographs and memorabilia

E. Library Trip:

Library of the Performing Arts, 111 Amsterdam Avenue, New York, New York 10023, is the center for books on dance and its related areas of interest. Call far in advance for an appointment to visit.

F. General Theatrical Supplies:

(The following companies offer a full line of all theatrical supplies, including lights, costumes, make-up, props)

Rubies Costume Co., Inc., One Rubie Plaza, P.O. Box 283, Richmond Hill, NY 11418

American Scenic, 11 Andrews St., Greenville, SC 29602

Appendix D

Information About Dance Theatre of Harlem and its Ballet School for Children

DANCE THEATRE OF HARLEM is a non-profit, tax exempt organization, simultaneously formed in 1969 as a school of the allied arts and a professional ballet company with ARTHUR MITCHELL and KAREL SCHOOK as directors.

COMPANY

DANCERS	Consisting of 53 dancers, ranging in age from teens to late twenties, it is multi-racial.
REPERTOIRE	Classical, modern and ethnic repertoire of over 60 works.
TOURING	DTH, acclaimed as one of the five major ballet companies in the U.S., has toured the Carribbean, West Indies, Japan and Australia, and regularly tours the U.S. and Europe. Performed for the King of Norway and twice at command performances for HRM, the Queen Mother of England. Performed also at the White House for the first state dinner of the Reagan administration.
COMMUNICTY ACTIVITIES	Open Houses - a minimum of six monthly programs from November through June. Arts Exposure programs which consist of special lecture/demonstration performances (held nationally and internationally) are conducted by Arthur Mitchell in theaters, schools, hospitals and community centers. Master classes are conducted by DTH directors and member of professional company, for teachers and students in dance.
TICKET PRICES	With our concern for the arts being accessible to all, we keep ticket prices within reach of the general public and discounts are given to students, senior citizens and groups.
UNIONS	Dancers are members of American Guild of Musical Artists (AGMA). Tech Crew: International Association of Theatrical Stage EMployees, (IATSE). Wardrobe: Theatrical Wardrobe Attendants Union Local 764, (IATSE). Press Representative: Association of Theatrical Press Agents and Managers (ATPAM).

Tomorrow's great dancers need the chance to take their first step.

You probably know Dance Theatre of Harlem as an acclaimed ballet company whose performances are hailed around the world. But DTH is also a distinguished, almost miraculous, professional dance school.

Set in the middle of Harlem, the school offers talented youngsters from all over the world the chance to develop their potential and to learn the discipline and creativity of dance. And it must be working, because DTH students go on to star in DTH's professional company as well as in other major ballet companies, Broadway, television and films. And, you can find DTH alumni succeeding in a multitude of other careers, thanks to the strength and discipline instilled by a first-rate dance education.

A student entering the Dance Theatre of Harlem School has many opportunities for training at different levels. All offer a standard of excellence and a support system for each individual student not often seen at other instututions. Whether a child is going to become a professional dancer or is taking class as a hobby, the School offers a structure appropriate for their level. In addition to many classes in ballet, jazz and tap, Dance Theatre of Harlem highlights courses in dance history as well as regular field trips to museums, concerts, and dance performances.

Auditions for school placement are offered weekly throughout the year, and interested parents and youngsters are encouraged to contact the DTH School: (212) 690-2800

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Additional copies of this publication may be obtained from the Currriculum Production Unit of the Office of Curriculum Development and Support, Room 613, 131 Livingston Street, Brooklyn NY, 11201. For information, call (718) 596-4902.

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